



Golden Saudi Literary Figures: Abdul Wahid ibn Saud Al-Zahrani Readings in his Contributions

Yahya Saleh Hasan Dahami^{1*} [ORCID](#)

¹English Language Centre, Al-Baha University, KSA

*Corresponding author: Yahya Saleh Hasan Dahami
English Language Centre, Al-Baha University, KSA

Article History

Received: 14-07-2025

Accepted: 29-07-2025

Published: 02-08-2025



Abstract:

Abdul Wahid ibn Saud Al-Zahrani (also might be written as Al Zahrani) represents one of the most compelling poetic voices to emerge from the southern region of Saudi Arabia. His contributions to vernacular and traditional poetry, particularly the Southern Arthah genre, mark him as a pivotal figure in the nation's modern literary renaissance. This study offers a critical reading of Al-Zahrani's life, poetic journey, and literary contributions, situating them within both familial and cultural contexts. Influenced deeply by his father, the renowned poet Saud ibn Saeed Al-Zahrani, and nurtured in a community where poetry was interwoven with daily life, Abdul Wahid developed a poetic identity rooted in tradition yet open to innovation. His mastery of poetic forms such as Al-Shaqr, Al-Qaltah, and regional dialogue poetry reflects both technical sophistication and emotional resonance. Through close textual and contextual analysis, this research highlights Al-Zahrani's role in reshaping Saudi poetic identity, underscoring the intersection between personal experience, regional culture, and national heritage.

Keywords: Al-Shaqr and Al-Qaltah, contemporary Saudi poets, Ghamid and Zahrani, golden figures, literary influence, literary pioneers, Saudi literature, Saudi vernacular poetry, southern Arthah poetry.

Original Research

Copyright © 2025 The Author(s): This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC BY-NC 4.0) which permits unrestricted use, distribution, and reproduction in any medium for non-commercial use provided the original author and source are credited.

INTRODUCTION

Over the past decades, Saudi literature, particularly poetry, has undergone a noticeable transformation in both its thematic focus and formal expression. One of the most remarkable aspects of this shift lies in the changing dominance of certain literary genres, as well as in the evolving cultural influences that inform the voices of contemporary Saudi authors. Where earlier periods of Saudi literary output were heavily grounded in traditional poetic forms, tribal values, and religious discourse, more works that are recent increasingly explore modern narrative techniques, global literary trends, and socially conscious modernist elements and themes. The modernist elements challenge traditional poetic forms, introducing new perspectives on the human experience within the Saudi context (Almahasheer, 2020).

It is particularly noteworthy that this transformation is not limited to surface-level changes in style or content. Rather, it signals a deeper evolution in the cultural and intellectual underpinnings of Saudi writing. Writers today engage with a broader range of genres—including poetry, the novel, drama, short story, memoir, and experimental prose—reflecting a growing openness to diverse literary models from across the Arab world and beyond. This shift also indicates a new kind of cultural hybridity, where local traditions and global sensibilities intersect in creative and sometimes provocative ways.

Furthermore, the continuity of literary generations in Saudi Arabia is a testament to a vibrant cultural renaissance, deeply rooted in both oral and written traditions. The dedication of early pioneers and contemporary writers, who have woven a rich tapestry of folklore and

modern literature, drives this evolution. The interplay between these elements preserves the nation's production and heritage and embraces new narratives, reflecting the dynamic nature of Saudi literature and culture. Saudi Arabia's literary production has significantly increased during the past eighty years, especially in the fields of drama, poetry, novels, and autobiographical works, which necessitates continual analytical research in the study of the nation's literature (Dahami, 2023b). also "The preservation of local heritage is a cornerstone of the Saudi Heritage Commission's mandate (Almakaty, 2025)." This cultural and literary renaissance is characterized by the integration of traditional folklore with modern literary expressions, creating a unique and evolving literary landscape.

Among all literary forms, it is poetry that most distinctively defines and elevates Saudi literary tradition. Throughout history, poetry has served as the central and most revered mode of artistic expression for the Saudi people, reflecting not only their linguistic mastery but also their philosophical depth, emotional richness, and cultural identity. In this sense, poetry stands not merely as a genre among others—it is the very heart of Arabic literature, its pulse and its pride.

The Kingdom of Saudi Arabia embraces so many literary figures who bear the responsibility of refreshing Saudi literature in all its genres. They, since the unification of the kingdom, effortlessly worked with creativity, skillfulness, ability, and hardworking to rival other nations regionally and globally. They could create the greatest pieces of literature, competing with others and proving their pioneering.

As both an art and a craft, poetry requires careful cultivation. Just as artisans must be trained to shape and fashion material forms, poets—those who forge meaning through rhythm and language—must be recognized as skilled artisans of thought and emotion. The Arabic language itself, with its layered meanings and intricate rhythms, provides the ideal medium for such creation. The Arabic language is the

tongue of the Holy Quran, the word of Allah. The Holy Quran is the most poetic verse ever. The Al-Qur'an has profoundly shaped Arabic language and literature, serving as a model for beauty and excellence in literary expression. "The influence of the Al-Qur'an in shaping Arabic language and literature is very large and profound. The language of the Koran is considered the pinnacle of beauty and excellence in the structure of the Arabic language and has made a significant contribution to the development of Arabic literature" (Ondeng *et al.*, 2024). Accordingly, the tradition of naming and honoring poets, distinguishing between versifiers and true visionaries, reflects a society that deeply respects the intellectual and spiritual labor of poetic composition.

Poetry, however, is far more than a formal exercise; it is a living force. It is a throbbing idea, a storm of feeling, a breath that animates the world. It brings inert realities to life, restores movement to stillness, and transforms the ordinary into something utterly new. It revives, it reimagines, it re-creates. Wherever stagnation threatens the soul or the society, poetry enters like a vital wind, sweeping away decay and awakening a renewed sense of purpose and vitality.

If human thought and emotion are nourished by the soul, then poetry is their most enduring expression. It captures the traces of our deepest reflections and our most intense feelings, preserving them in lines that outlive their moment. As such, poetry is not only a personal act of creation—it is also a cultural record and a historical witness. Poetry transcends mere definition; it embodies a multilayered interaction of language and emotion, as noted by Bronwyn Lea, who emphasizes its experiential quality. Eric Falci argues that poetry captures vital human notions and societal issues, embedding them in language that speaks to future generations. Falci asserts, "some of the most vital, significant, and enduring human notions have been voiced and held in poems" (Falci, 2020, p. viii). Moreover, poetry occupies a vital place in the cultural heritage of every nation. It serves as a mirror of collective memory and identity, preserving ancestral wisdom while giving voice to the

evolving consciousness of society. “Poetry has a strong allure and value that anyone who hears it may appreciate, regardless of class or identity” (Dahami, 2023a). It often becomes the first and most powerful expression of a newly awakened social conscience, articulating the hopes, struggles, and visions of a people on the brink of change.

In addition to possessing a remarkably resonant and expressive voice, poet Abdul Wahid ibn Saud Al-Zahrani demonstrates a rare and refined ability to master an impressive range of poetic styles. The poet Abdul Wahid possesses a beautiful voice that enables him to master many poetic styles with ease and facility, especially the southern Arthha. His poetry is characterized by simplicity, clarity, intensity and bold and novel imagery, in addition to the strength of its ideas (Sahat Wadi Al-Ali, 2008). His versatility allows him to navigate both traditional and contemporary forms with ease, adapting his tone, rhythm, and linguistic choices to suit the thematic demands of each piece. This adaptability reflects not only technical skill but also a deep understanding of the emotional and cultural nuances embedded within different poetic traditions.

Abdul Wahid ibn Saud Al-Zahrani is a poet who displays a profound command of poetic styles. He is able to transition between classic and contemporary forms of poetry with ease. His diversity is not only technical; rather, it displays a profound knowledge of the emotional and cultural nuances that are inherent in a variety of poetry traditions. This versatility is demonstrated by his capacity to assimilate contemporary vocabulary and topics, so he communicates with contemporary audiences while simultaneously keeping a link to the literary foundations of Al-Arthah (also written as Ardah عرصة).

Equally remarkable is his innate talent for composing and performing melodies—an ability that shines most vividly in the context of Arthah, the traditional poetic and musical performance native to the region. His compositions are not only rhythmically captivating but also culturally resonant, drawing from the musical heritage of southern Arabia

while infusing it with his own creative spirit. Whether reciting his own poetry or leading group performances, Al-Zahrani captivates audiences with his commanding presence and artistic intuition.

His poetry itself is characterized by a rare combination of intellectual depth and stylistic clarity. While his verses often explore profound philosophical or emotional themes, they remain accessible through their straightforward local language and transparent structure. What distinguishes his work further is the vividness of his imagery—bold, fresh, and imaginative—that lends a visual and emotional immediacy to his poems. Each image, carefully crafted, serves to evoke a strong sensory response in the reader or listener, ensuring that his work is both intellectually and aesthetically engaging.

Because of such qualities, Al-Zahrani has earned recognition as one of the most talented and influential poets in the southern Arthah region. His reputation is built not only on his performances but also on his distinctive literary sensibility. With a natural poetic flair, he crafts lyrics that are not only appropriate for their context but also deeply resonant and emotionally charged. His work continues to enrich the cultural fabric of his community and expand the artistic horizons of southern Arabian poetry.

Objectives of the study

The first objective of this study is to explore the depth and breadth of Abdul Wahid ibn Saud Al-Zahrani’s literary legacy, particularly within the framework of Southern Arthah poetry. As one of the foremost voices in Saudi Arabia’s contemporary poetic tradition, Al-Zahrani’s contributions stand out not only for their artistic merit but also for their cultural resonance. His poetry serves as a living expression of southern Saudi Arabia’s oral and performative traditions, which are deeply embedded in tribal customs and communal life. Through this study, Al-Zahrani’s role as a poet who preserved, redefined, and elevated Southern Arthah is critically examined. His work extends beyond entertainment—it captures the ethos of a people, their values, their struggles, and their

pride. This objective allows us to contextualize his poetry as both artistic expression and a form of cultural documentation.

Another objective is to assess the influence of regional environments—especially Al Baha's legacy and the rich poetic culture of Ghamid and Zahran tribes—on his literary development.

A key focus of this study is the powerful influence of Al-Zahrani's upbringing, particularly the mentorship and inspiration. Growing up in a household where poetry was more than art—it was a way of life—Abdul Wahid was immersed in the rhythms, narratives, and values of the Southern tradition from a young age. Al Baha's prominence in the Al-Arthah poetic community granted him early exposure to high-caliber poetic performance and discourse, shaping his creative consciousness. Additionally, Ghamid and Zahran tribes themselves, with their oral traditions and performative poetry culture, played a vital role in forming Al-Zahrani's artistic identity. This objective explores how both personal and communal influences provided the emotional, intellectual, and technical foundation for his development as a poet and literary figure.

Research Methods

The methodology employed in this study is analytical and interpretive, focusing on literary analysis, contextualization, and research. Primary sources include the poet's collected works (Diwan Abdul Wahid Al-Zahrani), supplemented by visual elements such as curated photographs and regional imagery resulting from the poetic images of the poet. These are analyzed using textual analysis to understand themes, stylistic choices, and narrative voice in Arthah in the south of the Kingdom of Saudi Arabia. The study also employs intertextual comparisons with poets from the same tradition, including Saud ibn Saeed Al-Zahrani, Eydah ibn Tuwair, and Mohammed ibn Muslih Al-Zahrani, to trace influences and divergences in the style and content of southern Arthah poetry. Secondary literature and regional folklore archives support the interpretation of the poet's social and cultural engagements. The poetic work of Abdul Wahid Al-Zahrani is framed

within theories of vernacular literature, cultural memory, and identity construction in contemporary Saudi poetry.

RESULTS AND ANALYSIS

His first poetic strides

Abdul Wahid ibn Saud Al-Zahrani was only fourteen years old when he finally got over his long-standing phobia of writing poetry. This fear had kept him from fully enjoying the art form he loved. This early success was not just a personal victory, but it also marked the start of a deep, lasting, and passionate engagement with poetry. Al-Zahrani was inspired by a strong respect for the literary tradition; thus, he read the works of the most famous poets of his day. Al-Zahrani worked hard and admired them as he memorized their verses, seeing each poem as more than just a text to remember but as a means to get into the minds and hearts of the masters. By doing this, he learned about their stylistic subtleties, thematic concerns, and rhetorical methods, and over time, he developed an instinctive comprehension of their art. Therefore, Al-Zahrani's method of learning through memorization and analysis is commendable; it is essential to recognize that contemporary poetry also seeks innovation, often challenging traditional forms and themes to reflect modern realities.

Al-Zahrani became more confident as he began to digest these important works. He started writing his own poetry based on this confidence, at first as reactions or reflections on the poems he had read. These early works were much more than just practice in copying; they were real attempts to talk to the great writers of the past and take part in the ongoing poetic discussion that has molded cultural and intellectual history. By doing this, Al-Zahrani began to improve his own writing style and figure out what kind of poet he wanted to be. This change reached a major turning point when he had the guts to read his own poems aloud in front of an audience. This is a big step for any new poet. It meant that Al-Zahrani was ready to add his own voice to the world of letters and that he had grown as a person.

Al-Zahrani's poetry was deeply influenced by his own life and the many great

writers he was around as a child, especially his father, the famous poet Saud ibn Saeed Al-Zahrani. Saud was a significant figure in the Al-Arthah poetry society. His contemporaries regarded him a lot, and people all across the Zahran region liked him. His reputation as a poet who was both technically skilled and emotionally deep made him a cultural leader in his town and a strong influence on his son. Al-Zahrani had a unique and personal education in poetry because he grew up with a famous writer as his teacher. He got his love of poetry from his father, who also taught him the basic skills he needed to write clearly, with rhythm, and in a way that connected with people from other cultures. Abdul Wahid Al-Zahrani says about his father, the poet Saud bin Sahban Al-Zahrani: "As for poetry, my father was not an ordinary poet. He was one of the highest-class poets. His vocabulary and compositions were distinctive and unique. Despite his poetic mastery, he had the most beautiful voice and the most powerful presence, influence, and charisma. I can almost assert that Saud bin Sahban was one of the greatest poets of the generation he lived in. Nothing prevented him from being the most prominent name except his simplicity and his lack of conviction in the methods we use to reach the recipient's mindset. My early appearance may have been a factor that prompted him to leave me a large portion of the space that was supposed to be reserved for him alone (Al-Zahrani, 2021).

Saud ibn Saeed was more than just a tutor; Al-Zahrani was a live link between the old ways of Arabic poetry and the new ways it is expressed in their society.

The cultural context that surrounded Al-Zahrani's daily life made his childhood even better. Poetry was not a remote or academic pursuit in the Zahran region; it was a live, breathing tradition that was a part of community events, public conversations, and family ties. He was drawn to poetry because he was surrounded by such a lively literary environment. Al-Zahrani saw it not just as an art form but also as an important way for people to express themselves. Because he was so close to his father, Al-Zahrani was able to meet many successful poets. These early meetings were

crucial. Because of his father's influence, he was able to meet and talk to famous people like Mohammed ibn Muslih Al-Zahrani and Abdullah Al Baithani Al-Zahrani. These were famous people in the world of traditional Arabic poetry. These exchanges were more than just polite conversation; they were times when he learned from others, shared ideas, and pushed himself artistically, all of which helped him become a better poet and reinforced his identity as a serious poet based in the classical tradition.

Abdul Wahid Al-Zahrani's poetry network grew beyond his initial base in Zahran as he had frequent and important conversations with poets from nearby areas. Some of these were famous poets from Ghamid and Bani Malik, such as Muhammad Al-Ghuwaid Al-Ghamdi, Hawqan Al-Maliki, and Eythah ibn Tuwair Al-Maliki. These exchanges provided people with a broader and more diverse perspective on the various regional styles and themes of Al-Arthah poetry. The southern tradition of Al-Arthah had a significant impact, as it utilized local dialects, featured numerous wise sayings, and possessed a beautiful melodic beat. Southern Al-Arthah resembles a lyrical epic, as each poem conveys a vivid and emotionally powerful story. This tradition, which combined storytelling with performance, greatly influenced Al-Zahrani's poetic technique. This approach enabled him to significantly contribute to a genre that deeply resonates with cultural identity and communal memory. Al-Zahrani's poetry, like Al-Faisal's work, emphasizes themes of national identity and belonging, illustrating a profound connection to the homeland through poetic expression (Dahami, 2024). The poet's ability to negotiate diverse styles demonstrates his engagement with cultural identity and societal issues, which is comparable to the participation of other contemporary poets who address themes of belonging by addressing these topics. Furthermore, Abdul Wahid ibn Saud Al-Zahrani and his generation of poets have "skillfully developed artistic tools that reflect their unique identity and vision of the universe and life. Their poetry creates distinctive worlds, leaving a lasting mark on the literary landscape" (Ans & Alzhrary, 2023).

Literary Contribution: A Glance

The Golden Saudi Literary Figures discussion often centers on pioneers who have shaped the nation's evolving literary landscape. The specific contributions of Abdul Wahid ibn Saud Al-Zahrani are obviously detailed in such analysis. Contemporary Saudi literature reflects a dynamic interplay between tradition and modernity, with authors navigating religious, social, and public contexts. Pioneers like Abdul Wahid Al-Zahrani, often credited as a founder of the vernacular poetry of the southern region of the kingdom, exemplify this evolution. Al-Zahrani's contribution might be defined as a Saudi mirror of life. It emphasizes cultural and social influences.

Abdul Wahid ibn Saud Al-Zahrani is widely regarded as one of the towering figures of creativity, who played a significant role and made a significant contribution in shaping the literary and intellectual landscape of Saudi Arabia, particularly in poetry. As a pioneering member of the contemporary generation of men who spearheaded the literary scene for the majority of his life, he made significant contributions to the development of modern Saudi poetry, namely vernacular poetry, influencing both his contemporaries and surely the coming generation. Abdul Wahid ibn Saud Al-Zahrani occupies a distinguished place in the pantheon of modern Saudi literary figures, revered not merely for his poetic output but for his transformative role in reimagining the contours of the kingdom's cultural identity. Recognized as a towering figure of creative expression, Al-Zahrani's intellectual and artistic influence has reverberated across generations, establishing him as a central architect in the evolution of Saudi literary consciousness—particularly within the domain of poetry.

As a seminal voice among the contemporary vanguard, Al-Zahrani did not merely participate in the literary movements of his time; he shaped them. His work in vernacular poetry bridged the traditional with the modern and the personal with the national, rooted deeply in the rhythms of the everyday and elevated by a profound philosophical sensibility. Through his evocative use of language, metaphor, and cultural symbolism, he cultivated a poetic idiom

that resonated widely with both his contemporaries and emerging voices in the kingdom's evolving literary landscape.

Moreover, Al-Zahrani's legacy is not confined to the corpus of his own writing. His influence radiates outward—through mentorship, public discourse, and critical engagement—fueling the creative imaginations of a new generation of Saudi poets and writers. His contributions are not merely historical footnotes but living components of the ongoing narrative of Saudi literature: dynamic, dialogic, and deeply rooted in the complexities of identity, language, and cultural heritage. The colloquial heritage, also known as popular heritage, is present and influential in the region's culture, as it is in all cultures (Dahami, 2025b).

One of Al-Zahrani's most important literary contributions is the collection of poetry by the poet of the Southern Arthah (Diwan Abdul Wahid Al-Zahrani), Abdul Wahid Ibn Saud Al-Zahrani, distinguished by its blend of classical and colloquial Arabic to harmonize with the nature of Southern Arthah poetry (شعر العرضة الجنوبية). The uniqueness of the Southern Arthah lies in its direct connection to people's lives, customs, and environments, making it one of the most sublime and enjoyable folk arts. The name "Arthah" sheds light on its purpose: it is a war dance. It is a form of ceremonial parade or display (Mughti, 2010).

In addition, the Arabian Peninsula and the Arabian Gulf are both familiar with the Al-Arthah literary form, which is a popular literary form with a single name. Nevertheless, it is possible for it to be referred to by a variety of names, depending on the definitions that are exclusive to a particular tribe or place or on the styles that are utilized when it is performed. Al-Arthah is considered one of the most sublime folk arts, as it is directly related to people's lives, customs, and environment. As we can infer from its name and purpose, the Ardah is a war dance. It comes from the word "parade" or "military parade." This aligns with the name and nature of the Arthah, when armed men parade and line up in order before the commander to demonstrate their readiness to engage in war. The commander inspects them, directs them, and inspires within them a spirit of loyalty, pride, and

zeal so that they can set out toward battle with confidence in victory (Al-Mozini, 2008).

The imagery of pride as a song in the clouds, accompanied by rain, thunder, and lightning, reflects both the grandeur of nature and the poet's emotional landscape. This duality is a hallmark of Romantic poetry, where nature serves as a powerful character that shapes human experience and expression. Abdul Wahid Al-Zahrani emerges as a striking character in the landscape of southern Arthah poetry, marked by a style founded on pride and enhanced by poetic invention. While Arthah poetry has traditionally echoed themes of valor, legacy, and collective spirit, Al-Zahrani reimagines these components through a highly personal lens, infusing the form with a forceful yet magnificent voice.

Abdul Wahid Al-Zahrani's pride-filled approach eclipsed many earlier experiences in southern Arthah poetry. His pride is a song hanging in the clouds, pushed by rain and accompanied by thunderous sounds and lightning flashes. This imagery portrays not only the majesty of nature but also the poet's own personal landscape, which is energetic, dignified, and emotionally moving. Al-Zahrani's verse frequently conveys the feeling of an elemental force—his words do more than just transmit; they echo. His pride is not boastful but rather a statement of identity, lineage, and literary expertise. In this way, Al-Zahrani places himself in the tradition of poets while also pushing the boundaries of southern Arthah with a voice that is both timeless and contemporary.

He sings of the pride of his beloved homeland, the Kingdom of Saudi Arabia, as well as of his proud Zahran tribe, saying:

أدمغ المجد بالسيفين والنخله
وامنح المجد جنسيه سعوديه
إن عقدنا الشور ميه مثل واحد

Othman Shamrani, 2015;) وإن عقدنا العزم واحد مثل ميه (.Omniaati, n.d.

Glory is stamped with the two swords and the palm tree!

Grant glory the Saudi citizenship.

If we do a consultation, a hundred will be like one.

If we make a firm resolve, one will be like a hundred.

The collection was published under the title "Diwan Abdul Wahid Al-Zahrani." It was prepared and introduced by Muhammad ibn Hamdan Al-Maliki, the supervisor of the dialogue file at Fawasel magazine. The collection is 340 full-color pages. The introduction begins with a number of opinions from a select group of thinkers and poets, headed by the doctor, thinker, and poet Nasser Al-Zahrani. The contents of the collection are then divided as follows: Chapter One is divided into two sections. Section One covers the genre of "Al-Shaqr شقر," in which the author discusses the beginnings of the genre of Al-Shaqr and some of its characteristics, supporting the argument with examples. "Al-Shaqr" is a colloquial term used for the southern Arthah poetry. It is used when two words are similar in pronunciation but different in meaning. It is a verbal embellishment, i.e., alliteration, both complete and imperfect. Abdul Wahid Al-Zahrani is distinguished by the brilliance of Al-Shaqr poetry in the Arthah arenas, composing poems of more than ten verses, called "Zamel" or "Masirah," in which the poet discusses social topics of interest to society. See more at (Mughti, 2010). Section Two offers explanations about the poet Abdul Wahid, his upbringing, and the uniqueness of his poetry.

The second chapter is divided into four sections. The first section contains marches that Al-Zahrani initiated and responded to. It contains 70 poems. The second section contains marches that he initiated and others responded to. It contains 48 poems that he initiated and responded to by other poets. The third section includes love poems. It contains 36 poems that he initiated and responded to either himself or other poets. The fourth section focuses on love poems that explore the themes of Bani Shahr rhythmical playing (لعب (بني شهر). This section contains 24 poems that he initiated and responded to either himself or other poets.

Chapter Three is divided into three sections. Section one contains dialogues from Al-Shaqr poetry with a number of poets of the Southern Arthah. This section includes 23 selected poetic dialogues in which a number of poets participate. Section two contains poetic dialogues known as Al-Qaltah (القلطة). This section contains two distinct dialogues with the most prominent Al-Qaltah poets in the region. Section three is devoted by the poet to a poetic dialogue on the pot of

Thubait Tribe (زير قبيلة ثبيت). It also contains a dialogue on the pot of Thubait Tribe.

The collection also included several imprint poems that brought the name of the poet Abdul Wahid Al-Zahrani to the forefront of the literary world. These poems included "The Southern Line," "Zero Seven," "Letter to Prince Abdullah ibn Abdul-Aziz" before he assumed power, "September," "The Arab Conscience," and a wonderful deal of other beautiful poems that were cherished by the general public. Abdul Wahid Al-Zahrani also participated with a large elite of poets of the southern Arthah, such as Eydah ibn Tuwair, Ibn Muslih, Al Baidani Al Kabir, Al Sagheer, Ibn Hawqan, Al Lakhmi, Al Salmi, Ibn Aziz, Ibn Khafir, Ibn Hathban, Ibn Thaib, and Abu Juaidi, in addition to his father, Saud ibn Sahban Al-Zahrani, and many other famous poets and symbols of poetry in Al Baha region and the neighboring regions.

As one of the sons of the Al Baha region describes it with the style of a sincere writer, he says, Al Baha is one of the smallest regions in the kingdom. However, it is one of the most diverse and richest. Its virtuous princes have served it by providing most of its basic needs, making it one of the regions closest to achieving the goal of quality of life and humanizing cities." Despite its small size, it is distinguished by its regional diversity, extending from the coastal environment to Tihama to Al-Asdar and up to the heights of Al-Sha'af, then extending eastward toward Al Gara (القرى), and the plains, then descending to the desert on the outskirts of Najd. The weather, vegetation, crops, and water quality uniquely characterize each of these names. This uniqueness is also reflected in the human community, which is as diverse as these regions. The discussion of the bounty of this blessed region could be lengthy.

However, the most important element in the region's distinction is the people of this land. The people of Al Baha have distinguished themselves throughout history with their intelligence, chivalry, passion for success, and competitiveness in self-realization. They are at the forefront of scholars; they are among the upper classes of intellectuals, writers, and artists. They are fortunate in business and have excellent horses. However, they are also people of pleasant manners and refined character. The people of Al Baha are sociable by nature, generous, and humble to the

point of simplicity. They are also people of quick wit and a brilliant mind.

The contributions of Abdul Wahid ibn Saud Al-Zahrani, along with those of Aziz Thiya and many other Saudi literary figures, "will not only serve to honor and preserve his remarkable legacy but will also play a crucial role in ensuring that the values he championed—creativity, intellectual curiosity, and the pursuit of knowledge—remain integral to the kingdom's literary and cultural heritage" (Dahami, 2025a).

DISCUSSION

The author was deeply committed to enriching the visual and emotional texture of the book by integrating a generous array of natural imagery, specifically drawn from the breathtaking landscapes of Mount Shada in the Tihama region of Zahran. These images—majestic, evocative, and culturally significant—serve not merely as decorative additions but as integral components that reflect the spirit and setting of the poetry itself. By weaving together word and image, the author sought to create a multisensory experience that immerses the reader in the same natural beauty and historical depth that inspired the verses. Beyond the awe-inspiring vistas of Mount Shada, the book also features photographs of key archaeological landmarks scattered throughout the region. These sites, rich with historical and cultural resonance, provide a tangible link between the contemporary poetic voice and the ancient heritage that underpins it. Their inclusion in the book not only enhances its aesthetic value but also situates the poetic work within a broader historical narrative.

In a carefully curated interplay of poetry and photography, the author also included expressive, thematically aligned images for each poem. These visuals are not random illustrations but rather deliberate artistic choices that echo the emotions, symbols, and settings of the individual texts. The result is a visually and emotionally coherent experience, where form and content complement one another in beautiful harmony. Further grounding the book in personal and cultural authenticity, the author added personal photographs of Al-Zahrani's home village and the very house in which he was raised. These images offer readers a glimpse into the poet's origins, evoking a sense of rootedness and personal history that deepens the emotional impact of the work.

Al-Diwan Abdul Wahid Al-Zahrani stands not only as a compelling collection of poetry but also as a directorial and artistic achievement. Its thoughtful integration of image and verse elevates it to the status of a poetic and visual masterpiece—one that invites reflection, stirs emotion, and honors both personal memory and collective cultural heritage.

RECOMMENDATIONS

Future research could benefit from comparative literary studies that place Abdul Wahid Al-Zahrani's work alongside poets from neighboring Gulf countries, such as Oman, Kuwait, Bahrain, and the United Arab Emirates. These regions share similar cultural and linguistic roots, yet their poetic traditions have developed unique stylistic and thematic distinctions. By examining how Al-Zahrani's poetry reflects Southern Saudi identity in contrast to poets representing different tribal and regional backgrounds, scholars can uncover the nuanced expressions of nationalism, oral tradition, and linguistic innovation across the Gulf. Such comparative studies would also shed light on how regional vernaculars influence poetic forms and how each poetic culture negotiates the relationship between heritage and modernity. This cross-cultural inquiry would enrich the broader understanding of Arabian Peninsula poetics and foster greater appreciation for the literary diversity within the Arab Gulf.

A more focused thematic study could explore the recurrent motifs of national identity, pride, and belonging in Al-Zahrani's poetry. These themes are deeply embedded in his verses, often expressed through imagery of the homeland, tribal unity, and loyalty to the Kingdom of Saudi Arabia. By isolating these themes and tracing their development across different poems, scholars can better understand how Al-Zahrani contributes to the construction of a modern Saudi cultural identity through literature. Such a study could also examine how his work interacts with official discourses of nationalism and heritage promoted by state institutions. This line of inquiry would help illuminate the role of poetry as a tool of cultural diplomacy, communal memory, and political expression in Saudi society.

Future researchers should consider conducting ethnographic and performance-based studies of Southern Arthah poetry, especially

focusing on live events where poets like Abdul Wahid Al-Zahrani performed. As a form deeply rooted in oral tradition, Arthah poetry is best understood in its performative context, where language, rhythm, audience engagement, and even body movement all contribute to its impact. Field research that documents these events through video recordings, interviews, and participatory observation can reveal the dynamics of poetic performance, audience interaction, and community rituals. Such research would also highlight the social role of poets as public intellectuals and cultural custodians. Moreover, performance studies would complement textual analysis by displaying how poetry functions as a living, evolving form of cultural expression rather than a static literary artifact.

CONCLUSION

Abdul Wahid ibn Saud Al-Zahrani emerges from this study as more than just a regional poet; he is a literary architect whose works bridge the emotional intensity of personal experience with the collective identity of his people. His mastery of the Southern Arthah form—elevated through Al-Shaqr, Al-Qaltah, and dialogic poetry—signals a renaissance in Saudi vernacular expression. By weaving elements of oral tradition, historical memory, and lyrical pride, Al-Zahrani reinvigorates a genre that is both rooted in ancient tribal customs and attuned to modern national sentiment. His poetry functions as both aesthetic expression and cultural preservation, making his contributions integral to the understanding of Saudi Arabia's evolving literary heritage. His collected works, enriched by visuals of Mount Shada and regional landmarks, add further depth to his poetic legacy, positioning him as both a custodian and innovator of Saudi literary traditions.

Furthermore, Abdul Wahid ibn Saud Al-Zahrani stands at the intersection of tradition and innovation, where poetic heritage meets the contemporary voice. His contributions to Saudi literature are not only marked by technical mastery but also by an enduring cultural resonance that connects the region with the kingdom. This study has shown that Al-Zahrani's literary production is steeped in the vernacular linguistic textures, oral traditions, and emotional rhythms of the Southern Arthah—crafted with a voice that is at once proud, reflective, and deeply rooted in place. Abdul Wahid's life and work remind that poetry is not

merely an artistic endeavor—it is a social, emotional, and historical record that binds people to their roots while opening them to new visions of the future.

REFERENCES

- Almahasheer, M. B. (2020). The Prufrockian Dynamicity of Resistance, Change, and Acceptance in the Poetry of Ghazi Al-Qusaybi. *Asiatic: IIUM Journal of English Language and Literature*, 14(1), 40–55. <https://doi.org/10.31436/asiatic.v14i1.1835>
- Almakaty, S. S. (2025). Preserving and Promoting Saudi Heritage Nationally and Globally: The Role of the Saudi Heritage Commission. *Journal of Ecohumanism*, 4(1), 1207 – 1230. <https://doi.org/10.62754/joe.v4i1.5935>
- Al-Mozini, Hamoud ibn Abdul Aziz. (April 11, 2008). The Saudi Arthah: The Arab Folk Dance, *Al-Jazirah Newspaper*. <https://www.al-jazirah.com/2008/20080411/fe12.htm>
- Al-Zahrani, Abdul Wahid Saud. (November 18, 2021). Farewell to my father, *Al-Madina newspaper*. <https://www.al-madina.com/article/760814/>
- Al-Zahrani, Abdul Wahid Saud. (October 18, 2021). Al Baha: Dreams within reach, *Al-Madina Newspaper*. <https://www.al-madina.com/article/756149/>
- Ans, W. M., & Alzhrary, M. A. (2023). Writing the Self in Saudi Poetry: Reading Contemporary Forms. *Dirasat: Human and Social Sciences*, 50(3), 486–501. <https://doi.org/10.35516/hum.v50i3.5428>
- Dahami, Y. S. H. (2025a). Golden Saudi Literary Figures: Aziz Thiya Readings in his Contributions (1). *ISRG Journal of Arts Humanities & Social Sciences (ISRGJAHSS)*, 3(2), 290–296. <https://doi.org/10.5281/zenodo.15186773>
- Dahami, Y. S. H. (2025b). Golden Saudi Literary Figures: Saad Al-Baz'ae Readings on His Contributions (1), *International Journal of Research Publication and Reviews*, 6(5), pp. 4005-4011. <https://doi.org/10.55248/gengpi.6.0525.1726>
- Dahami, Y. S. H. (2024). Home in the Poetry of Saudi Distinguished Poets: Abdullah Al-Faisal a Case in Point (2). *Futurity of Social Sciences*, 2(2), 140–154. <https://doi.org/10.57125/FS.2024.06.20.08>
- Dahami, Y. S. H. (2023a). Home in the Poetry of Saudi Arabia Poets: Abdus-Salam Hafeth An Example of a Distinguished Arab (4), *Islamic History and Literature*, 1(1), pp. 5-15. <https://jomardpublishing.com/UploadFiles/File/s/journals/IHL/DahamiYHS.pdf>
- Dahami, Y. S. H. (2023b). Saudi Drama: Commencements, Efforts, and Progression (4), *Islamic History and Literature*, 1(1), pp. 47-57. <https://jomardpublishing.com/UploadFiles/File/s/journals/IHL/DahamiY.pdf>
- Falci, E. (2020). *The Value of Poetry*. United Kingdom: Cambridge University Press.
- Mughti, Ahmad. (January 5, 2010). Biography of the poet Abdul Wahid ibn Saud Al-Zahrani. Bani Malik website. <https://www.banimalk.net/vb/threads/95049/>
- Ondeng, S., Hamzah, A. A., & Sam, Z. (2024). The Role of the Qur'an (The Influence of the Qur'an in Forming Arabic Language and Literature) *Peran Al-Qur'an (Pengaruh Al-Qur'an dalam Membentuk Bahasa Arab dan Sastra)*. *AL-QIBLAH: Jurnal Studi Islam Dan Bahasa Arab*, 3(1), 84-98. <https://doi.org/10.36701/qiblah.v3i1.1334>
- Omniaati, (n.d.). https://x.com/isolo_alshmrly
- OthmanShamrani, (Sep 23, 2015). Mohammed Abdo and Abdul Wahid Al-Zahrani: Stamp glory, with two swords and a palm tree, and grant glory Saudi citizenship. YouTube: <https://www.youtube.com/watch?v=l0Wr21Ty pzM>
- Sahat Wadi Al-Ali, (August 30, 2008). Poet Abdul Wahid ibn Saud Al-Zahrani. <http://www.sahat-wadialali.com/vb/showthread.php?t=5222>